



The
BALTIMORE SYMPHONY
ORCHESTRA

Gustav Strube
CONDUCTOR



MARCH TENTH
NINETEEN TWENTY-NINE
FREDERICK R. HUBER
Municipal Director of Music



LYRIC THEATRE

Baltimore Symphony Orchestra

ESTABLISHED AND MAINTAINED EXCLUSIVELY BY THE CITY OF BALTIMORE

FOURTEENTH SEASON, 1928-1929

GUSTAV STRUBE, Conductor

PROGRAM

OF THE

FIFTH CONCERT

WITH DESCRIPTIVE NOTES BY
BROUGHTON TALL



WILLIAM F. BROENING
Mayor

SUNDAY EVENING, MARCH 10, 1929

AT 8:30 P. M.

PUBLISHED BY THE CITY OF BALTIMORE

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FOURTEENTH SEASON

FREDERICK R. HUBER, Municipal Director of Music

GUSTAV STRUBE, Conductor

PERSONNEL

VIOLIN

VAN HULSTEYN, J. C., Concert Master
WEINER, MICHAEL
MOSES, ABRAM
KRAEMER, CHARLES F.
BANGS, HERBERT
DORMAN, ISRAEL
ESSERS, HENDRICK A.
CHESLOCK, LOUIS
KAHN, ELI
ELLIOTT, JAMES C.
IULA, RUFFINO
APREDA, VALENTINE
MORGAN, ARTHUR
SOKOLOVE, JULIUS
IMBROGULIO, JOSEPH
BERENSON, ISADORE
SOKOLOVE, HERBERT
LYON, MILTON H.
KASPAR, CHAS. L.
SIMPSON, EARL LEROY
KLASMER, BENJAMIN
MILLER, MANUEL
ALT, KURT
ROSENTHAL, BERNARD
ROERENTROP, FRED W.
TAITZ, BERNARD
LIPSCH, BERNARD
LEE, WALTER I.
GOLDSCHER, SAMUEL
BERENSON, MORRIS
SOLOMON, JOSEPH
ADLER, LEON
GOODMAN, HARRY
PFEIFFER, WILLIAM F.

VIOLA

LINHARD, FERD. H.
DODSON, C. MILTON
MUELLER, ANDREW
LESSING, SAMUEL
STADNITSKY, JOS.
STEINWALD, OTTO P.
SUSEMIHL, JOHN
BRAUN, WILLIAM P.
HAMMERBACHER, GEO. M.
BREITHAUP, ZEDDIE
HEMMICK, LLOYD H.
SMITH, CHAS. W.

CONTRA BASS

MOFFETT, W. EDWIN
WALTER, D. C.
SPITZBARTH, PAUL
LANSINGER, WM. M.
SCHWINCK, U. S.
ENEY, FRANK
MONTEMAYOR, L. V.

CLARINET

STANGE, GILBERT W.
ZIEGLER, JOHN

HORN

WILHELMS, HELMUTH
WEYFORTH, THEODORE
MARKS, FERD.
GELWASSER, LOUIS

HARP

ROBERTSON, BERTHA T.

TIMPANI

RIEHL, ADOLPH K.

'CELLO

WIRTZ, BART
SCHWARTZ, LOUIS C.
HEMBERGER, SIEGFRIED
ANCHER, MARCEL
STERN, SAMUEL
HAMBURGER, SYDNEY J.
KNIELING, LOUIS F.
GMINDER, A. ROLAND

FLUTE

BOHL, JOHN C.
IULA, ROBERT P.
PHILIPP, E. AUGUSTUS

OBOE

SCHNABEL, WILLIAM
SMITH, WM. E.

BASSOONS

KELLNER, SIGMUND
GEIGER, CHAS., Jr.

BASS CLARINET

SEIBERT, DANIEL D.

TRUMPET

CONVERSO, M. F.
DIETERICH, C. THEO.
KRATZ, NELSON C.
HELLER, FRED. W.

TROMBONE

KIMMEL, JOSEPH
FREITAG, WM. F.
SALOMONE, LOUIS

TUBA

DITZEL, HENRY

DRUMS

MARKS, LOUIS M.
BRATMAN, CARROLL C.

EDMUND R. COOKE, Orchestral Representative and Librarian

LYRIC THEATRE

BALTIMORE SYMPHONY ORCHESTRA

FOURTEENTH SEASON
ONE HUNDRED AND THIRTEENTH CONCERT

FIFTH CONCERT
SUNDAY EVENING, MARCH 10, 1929
AT 8:30 P. M.

PROGRAM

Tschaikowsky - - - - - Symphony No. 5 in E minor. Op. 64
Andante-Allegro con anima
Andante cantabile
Valse (Allegro Moderato)
Finale

Saint-Saens - - - - - Concerto in B minor. *For Violin*
Allegro non troppo
Andantino quasi allegretto
Moto moderato e maestro-allegro non troppo

Debussy - - - - - The Little Shepherd
Golliwogg's Cake Walk. From the Suite
"Children's Corner"

Arranged for the orchestra by Mr. Strube

Chabrier - - - - - Overture to the opera, "Gwendoline"

SOLOIST
KATHLEEN PARLOW

There will be an intermission after the Symphony

As a Symphonic Program is complete in itself, no encores will be permitted

SYMPHONY IN E MINOR, NUMBER FIVE, OPUS.....PETER ILICH TSCHAIKOWSKY

(Born at Votinsk, Russia, Dec. 25, 1840; died at St. Petersburg, Nov. 6, 1893).

IN 1888 Tschaiikowsky made a three months' tour of Western Europe. From his diary of that journey the following is taken:

"In Hamburg I made several very interesting acquaintances. First of all, Herr Ave-Lallement, head of the committee of the Philharmonic Society, a very old gentleman. In spite of his years (over 80), and his infirmity, and the great distance at which he lived, he attended two rehearsals, the concert and the party at Dr. Bernott's. He carried his amiability so far as to desire to possess my photograph . . . Herr Lallement candidly confessed that all of my works were not at all to his liking, but, for all that, he thought that I had in me the making of a really good German composer."

Tschaiikowsky returned to his native Russia, rented a country house at Frolovskoe, gathered about him the plaintive melodies of primitive Muscovian folk songs, and wove them into the most Russian of his symphonies, the E minor. He dedicated it to Herr Ave-Lallement.

First performed under the direction of the composer at the Philharmonic Concert in St. Petersburg, November 17, 1888, the work made little impression, due to the fact that Tschaiikowsky shared with Schumann an ineptitude at explaining his work to the musicians and was an indifferent conductor. Nikisch rescued the symphony from neglect in 1895, and it is now generally ranked just below the *Pathétique* in the list of the Byronic composer's symphonic works.

The E minor, a work of striking fluency, has been described by Frederic Lawrence as "*a succession of moods that change, apparently without cause.*" Throughout there is a vein of the daemonic—half external fate, in the Greek sense; half individual temper. While Tschaiikowsky gave no hint of his program idea for this work, a definite emotional sequence underlies the whole symphony. The motto, or "Fate" theme, is heard in every movement. When it sounds at the opening of the symphony it is the leaden, deliberate trend of fate. It returns, to interrupt the flow of melody in the *Andante* of the second movement. Again it returns, creeping in softly near the close of the *Valse* in the third movement. Its fourth appearance is in a major mode in the introduction to the *Finale*.

This recurrent theme has been likened to man in his struggle with fate and his several emotional reactions thereto. Despair in the opening movement gives way to romance and passionate yearning in the second. This, in turn, is succeeded by elegance and luxurious well-being in the third, while—strange as it may seem in view of his Russian nativity—mere man remains triumphant in the *Finale*.

The first movement, *Andante*, is preluded by the Fate theme that is the motto of the whole work. It is a march rhythm, intoned by the clarinets, a song of haunting sadness, "sombre and world-weary." Huneker declared that the "*entire first movement is masterly in its management of the variations, the episodic matter.*"

The second movement, *Andante Cantabile*, is a melodious, impass-

sioned romance, and, again to quote Huneker, "*It is the very apotheosis for a night of nightingales, soft, seldom-footed dells, a soft moon and dreamy tree leaves.*"

The third movement, *Allegro Moderato*. A graceful, although, "lugubrious" waltz in place of the conventional scherzo. A simple waltz of careless grace, it seems to have wandered into the strange domain of the symphony quite by chance, or perhaps, it was by impulse, or, again, perhaps it was deliberate. At any rate, here it is, introduced by the violins, *dolce con grazia*. A capering violin theme subsequently joins the main theme, while toward the close of the movement the Fate motto reappears, suddenly, sounded by the clarinet and bassoon, a foreboding cloud on the azure tonal horizon.

The Finale, *Andante Maestoso*, gives the Fate motto for the first time in a major key. The mood is transformed, and idealized it serenely bursts into full tonal bloom. The fog of despair lifts and floats away, blown by the breezes of melody, while out of the cadence of the hymn the Allegro dances saucily. Man's heart has cast off its load of suffering. The spirit quickens, suggesting a boisterous Cossack dance. There is a swirl and a clatter, "*a hurly-burly of peasants thumping their wooden shoes,*" Tschaikowsky reveals now a truly Hogarthian skill in depicting groundling revelries. Finally the exuberant, frenzied speed lessens. The metamorphosed "Fate" motto sounds again in E major, and is joined by the first theme transposed to the same key. They share the vigorous climax on which the symphony comes to a close.

A brave song of man's successful struggle with fate!

Entr' Acte

THE CAKE-WALK

BY BROUGHTON TALL

A DISCUSSION of the cake-walk may seem out of place in a symphony concert book until we pause to consider that there is a cake-walk on the symphony concert program tonight.

You may well ask what is a cake-walk anyhow. The answer to that is that it really isn't, for the onetime popular American dance that passed into limbo soon after the turn of the century was hardly the Gallicized little tune danced by Monsieur Debussy's golliwogs.

The American cake-walk is as passé as leg of mutton sleeves and the original Florodora Sextette, for it didn't survive by many seasons the days when Dewey and the White Squadron created front page newspaper copy over on Manila Bay. In its era, however, it was supreme.

During the torrid summer of '98 nervous old ladies daily sat in rockers on sea-shore hotel verandas, anxiously scanning the horizon for the approach of the Spanish fleet. In the cool of the evening, however, they turned their rockers toward the dining room windows, and the storm and stress of war was forgotten as they watched waiters paired with chamber-maids dancing for the prize of a dubious cake to the rhythm of "Georgia Campmeeting."

We must go to Georgia, by the way, if we are to trace the origin of

this dance. It was in the slave quarters of tidewater plantations during the decades before the Civil War that the cake-walk was evolved. An imitative dance, it began by mimicking the strut and crow of the barnyard chanticler. Cock of the Walk was the title of the dance in which a leader set the pace with his grotesque mimicry. The fame of the dance soon spread to the "big house" and the Missus, herself furnished the cake for the winning couple. Prize-walk was the title whereby the dance achieved by easy stage the name of cake-walk, and it was as a cake-walk that it flourished in the days of the bicycle, the multi-pieced bathing suit, and the pompadour.

CONCERTO IN B MINOR FOR VIOLIN AND ORCHESTRA, OP. 61

—CHARLES CAMILLE SAINT-SAENS

(Born at Paris, October 9, 1835; died at Algiers, Africa, December 16, 1921).

THE Norman-French composer whose third violin concerto will be played by tonight's soloist, was indeed an artist of parts and a musical prodigy whose precocity ranked that of Mozart. We have his aunt's word for it that he mastered notes in his thirtieth month. In maturity his culture was not confined to music. Astronomy, psychology and mathematics are studies to which he gave more than a dilettantish concern, while he was profoundly interested in archaeology and the Roman theatre. He traveled extensively.

A true representative of the Gallic spirit, and the last of the classicists, he was a facile, elegant and graceful composer, faithful to the ideals of formal beauty that he found in the great masters. For the greater part he was content with the forms fashioned by his betters, bringing to them a charming, clear-cut sense of rhythm, transparent, restrained, balanced and proportioned.

His B minor concerto, the third and last of his compositions in this form for violin, dates from 1880, and was composed at his home in the Rue Monsieur le Prince, shortly after his return from a visit to England.

The great popularity of this composition with both performer and public is undoubtedly due to its wealth of melody, perpetual "aliveness," and its manifold opportunities for the display of virtuosic skill. The work has more intrinsic values, however, for it is piquant, novel, and poetically conceived. It is dedicated to the famous Spanish violin virtuoso, Pablo Sarasate.

The B minor is in three movements. The first, *Allegro non troppo*, after a few introductory bars, states the principal theme by the solo violin, "a passionate challenge thrown against an orchestral background." A second theme in tranquil mood, offers a striking contrast, then the first theme, decorated with arpeggii and trills, returns to close the movement.

The second movement, *Andantino quasi allegretto*, a graceful barcarolle, of ethereal beauty, and Italian in color, has been aptly likened to "the echo of a song, wafted across the expanse of a peaceful lake, from a little boat drifting idly . . . towards the setting sun." Carefree, languorous, happy, it ends with interesting harmonics for the solo violin, an elaborate cadenza of thirteen bars of broken chords. There

is an effect and tonal distance as the boat drifts away on the twilight waters.

The concluding movement, *Molto moderato e maestoso*, "full of life and virile force, and the warmth of Southern skies." The solo instrument is heard throbbing passionately with partially suppressed tonal emotion. A new motive enters, happy, alive and "alternatively assertive and cajoling." The movement and the concerto come to an ecstatic climax in a passionate song of victory, a victory of today that cares nothing for tomorrow, a victory d'amour.

KATHLEEN PARLOW, soloist for this concert, is a native of Calgary, Alberta, Canada. She was taken by her parents to California at the age of five, and began her violin studies in that state under Conrad and Henry Holmes, making her first public appearance at the age of six. Her adult debut occurred at Bechstein Hall in London in 1905, following which she went to St. Petersburg where she continued her studies under Leopold Auer. Returning to London, she appeared as soloist with the London Symphony Orchestra at Queen's Hall, and the same year played a command performance before the late dowager Queen Alexandra. Miss Parlow appeared at the International Musical Festival held at Ostende in 1907, and subsequently toured extensively throughout Europe and the British Isles.

She came to America for the first time in 1910, and was promptly engaged as soloist with the Boston Symphony Orchestra. She has since appeared with many other leading American orchestras. Her recitals were given in every large city in this country and her tours have introduced her to the concert goers in all parts of the globe. Her last appearance in Baltimore was at one of the Friday afternoon artists recitals at the Peabody Conservatory of Music a few years ago.

"THE LITTLE SHEPHERD" AND "GOLLIWOG'S CAKE-WALK"
FROM THE SUITE "CHILDREN'S CORNER".....CLAUDE DEBUSSY
(Born at St. Germain-en-Laye, France, Aug. 22, 1862; died at Paris, Mar. 26, 1918).

CLAUDE DEBUSSY, Romaine Rolland's "painter of dreams," never really cared for the theatre but he would walk a mile to see the acrobats perform in a circus tent. It was a childhood thrill that lasted for a lifetime. Consequently when he began assembling musical toys for a tonal Children's Corner, he found them close at hand. They were the sensations and perceptions of his own boyhood. With marvelous innocence and clarity of sentiment, he created them for his own little "Chou-chou." (Chou-chou was a little girl and not a Pekinese.)

In his "Children's Corner" Debussy has seized upon the grotesque in men and things and exercised upon them a gentle irony. His is an urbane children's corner, a corner in a Parisian nursery in some grand house near the Parc Monceau, presided over by a rather proper English Miss of a governess. We can even imagine her making a gesture of restrained disapproval as the angular puppet of little Gaston or Marie

shambles out of his magic box and performs a double-jointed dance to the free rhythm of the Gallic version of the American ragtime that Debussy entitled "*The Golliwogs' Cake-walk*."

The Little Shepherd, little imaginary charming tender of the naive flock which has just been taken out of its box . . . how you bear in you all the poetry of that unsuspected life which your ingenious metamorphosis creates, all its pastoral sweetness, its silence and its distances!

The two Debussy numbers, originally written for piano, will be played from an orchestral arrangement by Mr. Strube.

OVERTURE TO THE OPERA "GWENDOLINE".....ALEXIS EMANUEL CHABRIER
(Born at Auvergne, France, January 18, 1842; died at Paris, September 13, 1894).

CHABRIER, was subordinate in a governmental bureau, a pater familias who adored his wife, children and old nurse Nanine, and who liked to visit the coast and contemplate the sea. His love of rare sounds and iridescent colors finally asserted itself, however. He turned to music, en dilettante, studied with mediocre masters, but through sheer instinct, mastered his technique and developed with astounding rapidity.

The candle of life was already well burnt, however. The time spent at a desk in the Ministry of the Interior could not be relived. There were but fifteen years left in which to fashion his musical handiwork. With true Gallic esprit he fitted himself out with bold hats and audacious coats and turned to the piano keyboard. He was thirty-seven when his first opera "L'Etoile" was produced.

An early disciple of Wagner, and a champion of him in the days when such an attitude in Paris was a matter for the gendarmes, he moulded the principles of Wagnerian music-drama to his own individuality. The result was his opera "Gwendoline," its hero a Saxon Siegfried of England before the Norman conquest. Catulle Mendès suggested the libretto. Chabrier declared, "*I want everything to be beautiful—I want variety, life, naïveté.*"

Fragments of this opera which Eric Bloom declares "a masterpiece of lachrymaseon," were performed by Lamoureux but the Paris Opera, influenced, undoubtedly by the Wagnerian tendencies of the work, rejected it. Chabrier traversed Europe in search of a theatre. The Theatre de la Monnaie in Brussels (haven to many a dispirited Parisian composer), accepted "Gwendoline." The theatre, in financial straits, closed on the day of the second performance. Felix Mottl gave the opera a fine production at Karlsruhe, but it was not until 1893 that the Paris Opera finally opened its ornate portals to the work. Chabrier, dying of emotion and sickness, sat unnoticed in a box.

He died the following September.

In discussing his opera Chabrier admitted that "before all it is symphonic music." The Overture is elaborate and has been fittingly described by Hill as Chabrier's "one attempt at sonata form," opening "with impressive originality carried through with surprising skill."